



WCIAL Quarterly #3

In This Issue:

Paradise Lost and the world's first movie
cinema!



Above: Depiction of Philippe Jacques de Loutherbourg's cinema

"Give me the liberty to know, to utter, and to argue freely
according to conscience, above all liberties." - John Milton,
America's Poet

That Standard Bearer of our Liberty, John Milton

Milton is the philosopher poet of Truth and Freedom. We know that both issues are highly relevant today as opposing sides in the world claim that they alone are right and the opposing side wrong. Both extremes seem to want to suppress the thoughts and expression of those with whom they disagree. Righteousness on both sides is rampant. But as Milton said:

“Let her [Truth] and Falsehood grapple; who ever knew Truth put to the worse in a free and open encounter? Her confuting is the best and surest suppressing.”

— [John Milton, Areopagitica](#)

“They are the troublers, they are the dividers of unity, who neglect and don't permit others to unite those dissevered pieces which are yet wanting to the body of Truth.”

— [John Milton, Areopagitica](#)



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PARADISE LOST AND THE FIRST MOVIE CINEMA

THE ROMANTICS

Romanticism was characterized by its emphasis on emotion and individualism as well as glorification of all the past, nature and especially the exotic, as seen in *Kubla Khan*, the poem by Samuel Taylor Coleridge.

The movement emphasized intense emotion for aesthetic experience, emphasizing emotions such as apprehension, horror and terror, and awe—especially that experienced in confronting the new aesthetic categories of the sublimity and beauty of nature. It also valued spontaneity, and sensual experiences of the flesh.

For the Romantics, the Devil held no more terror. Thus the Romantics could play with ideas associated with him and delight in excesses of sex, alcohol and, even in Thomas de Quincey's case, drugs such as opium were seen as conducive to artistic and literary imagination.

According to Coleridge's Preface to "Kubla Khan", the poem was composed one night after he experienced an opium-influenced dream after reading a work describing Xanadu, the summer palace of the Mongol ruler and Emperor of China Kublai Khan.

In Xanadu did Kubla Khan
A stately pleasure-dome decree :
Where Alph, the sacred river, ran
Through caverns measureless to man
Down to a sunless sea. (lines 1–5)

Thus characterized the 18th century rife with high imagination, sensuality and no fear of the devil!

FROM Frank:

Hedonism is a modern word derived from the Greek *hedone*, or "pleasure." As a philosophical position, moral hedonism justifies pleasure as a good, or even the good. Its history can be traced back to Hellenistic philosophy.

Ancient ethics can be defined as a response to the question: "What is a good life?" The first reply to such a question is "happiness" (*eudaimonia*). This starting point is common to Plato (c. 428–348 or 347 B.C.E.) and Aristotle (384–322 B.C.E.), to Epicureanism and Stoicism, but then the competition about the proper definition of "happiness" begins. What is happiness? And here, with the variety of meanings of *eudaimonia*, the discrepancy among philosophical traditions unfolds. Yet, at the point where the disagreement begins, we find a remarkable consensus about what usually comes to mind as the most obvious candidate. It is pleasure.

Generally hedonism is rejected by Christian doctrine. And fear of Satan's influence in using the attractiveness of pleasure to achieve sin and corruption was a grave concern for theologians through the early 18th century and continues even to this day in most Christian communities. However, the enlightenment changed all of this in philosophical circles with the thinking of John Locke, Descarte and others.

Talk of the Devil: Crime and Satanic Inspiration in Eighteenth-Century England by Owen Davies on Academia:

The late seventeenth and early eighteenth centuries are usually seen as a defining era in Western Christianity, a period when Satan was largely stripped of his power. The omnipotent Devil, central to the millenarian preoccupations of the early modern period, recruiter of a legion of witches to overthrow Christianity, was disenchanted.

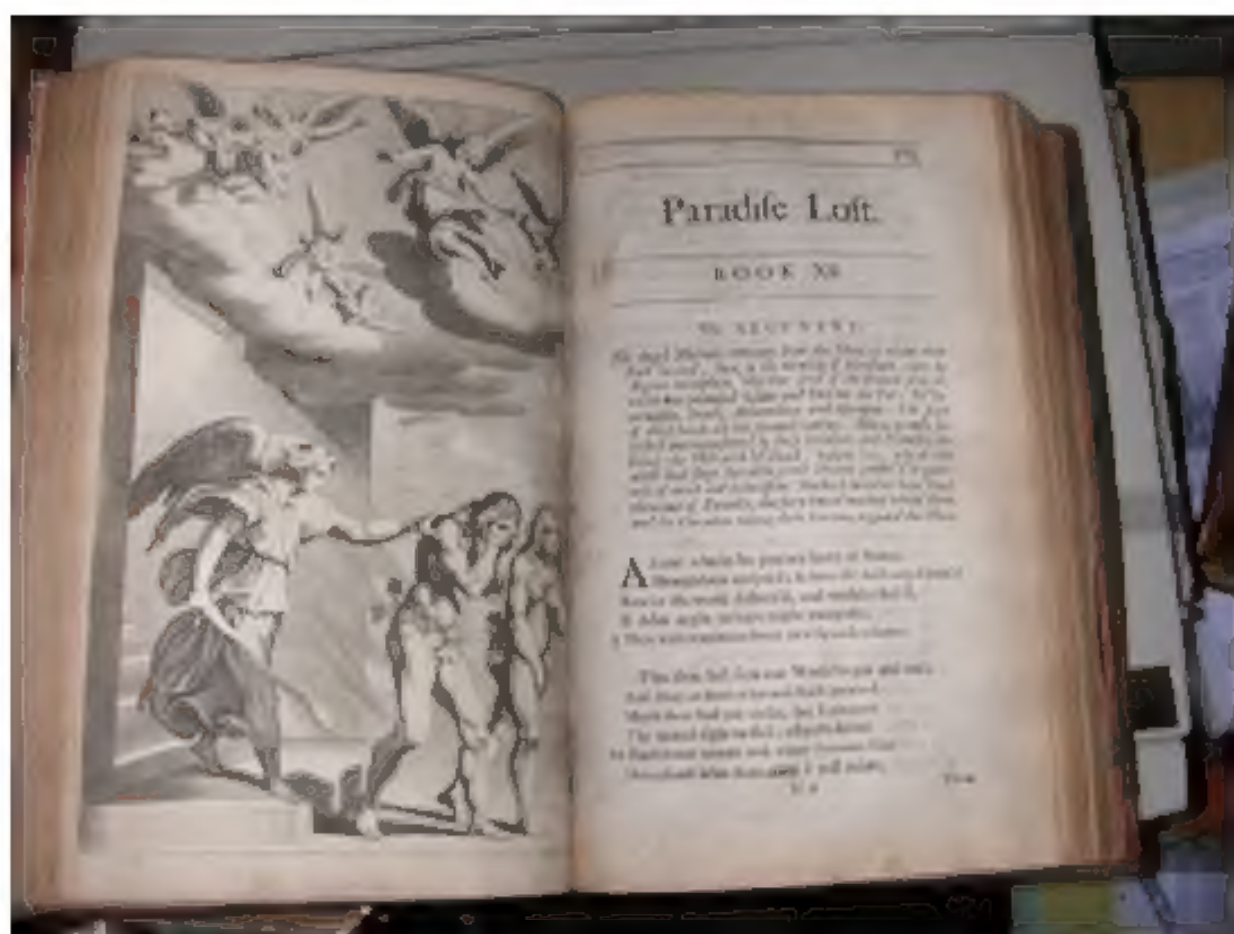
His enfeeblement and relegation to Hell was bound up with the wider debate about divine intercession. The decline of Satan's earthly influence was just one symptom of God's partial withdrawal from human affairs, along with the end of the age of miracles, and a reduction in providential occurrences and angelic appearances.

It was also still a lively matter of public debate in urban artisan and middling society at the end of the century, as is evident from several public debates on the question: 'Is there any real foundation for a belief in the Devil?'

Yet, apart from the continued historiographical interest in some Nonconformists' adherence to diabolic intervention, the history of the Devil after the early eighteenth century shifts decidedly from the social to the literary context, from the study of the Devil as fearful reality to his symbolic artistic representation.

According to Dr. Robert J. Wickenheiser, one of the greatest scholars and collectors of John Milton, "...poets who aspire to lofty goals lend themselves most readily to being illustrated, providing us with the opportunity of looking at how a poem or group of poems is seen in the eye of an artist. Instead of learning about the themes and poetry of a given age or period as seen only through the eyes of writers and critics, we are privileged to have the views of the artist to help us see and appreciate the poetic vision of the poet, sometimes in great variation from one period to the next or as viewed by one generation to the next."

In the case of John Milton he has been inspirational to artists beyond all others and is one of the most illustrated authors of all time. The 1688 edition of his *Paradise Lost* was, according to Edward Hodnett, "the first serious effort to illustrate an important work of English poetry."



Recently many efforts are made to digitalize Milton and bring his work and his illustrators to the general online community. Professor Hugh Macrae Richmond of Berkley University has especially been active on his Website 'Milton Revealed,' and The Mellon Foundation gave his program a 2 million dollar grant.



Recently a digital online interactive virtual reality board game was created by Terrance Lindall. Thus Milton has expanded as far as technology can take it...thus far,

You can play it here: <https://tabletopia.com/games/paradiselost>

Most amazingly is that the VERY FIRST movie cinema in the world was of Milton's PARADISE LOST in an enlightened atmosphere of hedonism and no fear of the devil. The year was 1782.

**The Romantic Revolution:
John Milton's Paradise Lost
And
The First Movie Cinema**

In 1781, artist Philippe Jacques de Loutherbourg was hired by a wealthy young aesthete, William Beckford, to prepare a private birthday spectacle at his mansion. De Loutherbourg, was inventor of a "moving picture" entertainment, the Eidophusikon, "a mysterious something that the eye has not seen nor the heart conceived," Beckford wanted an Oriental spectacle to seduce a thirteen year old boy, William Courtenay, and Louisa Beckford, his own cousin's wife.

Philippe de Loutherbourg's movie was a miniature mechanical theatre measuring six by eight feet, and described as displaying "Various Imitations of Natural Phenomena, represented by Moving Pictures". He used [Argand lamps](#) to light the stage and stained glass to change colours.



Above: William Courtenay age 13,
"the prettiest boy of his time"

THE ORGY AT CHRISTMAS

The three day party and spectacle staged over Christmas became one of the scandals of the day with accusations of sodomy. However, this Oriental spectacle was the predecessor to modern day cinema. Thus proceeded "... their three nights of delirium, dwelling steamily on orgiastic 'iniquities' and 'sacrifices,' on 'young victims panting on the altar,' and on spectre raisings and demonic rituals."

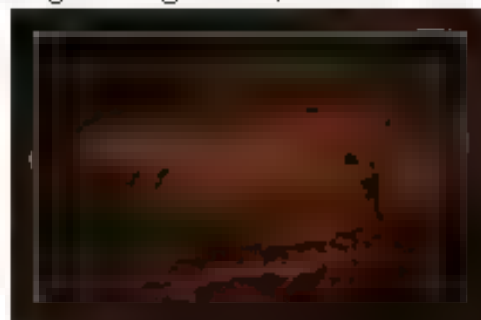


Loutherbourg anticipated the famous nineteenth-century "Phantasmagoria" of French showman, Gaspard Robertson, by producing in 1782 a miniature Gothic movie scene based on the Pandemonium episode in **Milton's Paradise Lost**.

W.H. Pyne described the scene:

"Here, in the foreground of a vista, stretching an immeasurable length between mountains, ignited from their bases to their lofty summits, with many coloured flame a chaotic mass rose in dark majesty, which gradually assumed form until it stood, the interior of a vast temple bright as molten brass, seemingly composed of unconsuming and unquenchable fire."
Hardcastle 302-3

"As a swarm of intricately built mechanical demons clambered out of the asphaltic lake, concealed lights gradually transformed its waters from "sulphurous blue," to "lurid" red and then again to a "pale vivid light," an echo perhaps of the colour stages of an alchemical transmutation. For this new show Loutherbourg had also developed what Pyne called a "picturesque of sound." Intricate machinery produced "peals of thunder," the crackle of lightning and "groans, that struck the imagination as issuing from infernal spirits" (Hardcastle 302-03).

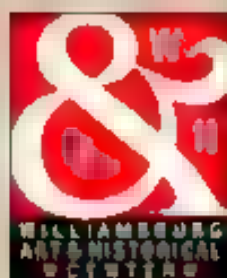


AN ALLEGORY ON THE 21 Century HUMAN CONDITION



www.miltoninouterspace.com

**Milton's COMUS! Hedonism, Seduction, A Grand
Spectacle of Art, Music and Performance! 2024**
Info: tlindall@gmail.com



**COMUS, A GRAND
masquerade ball!**

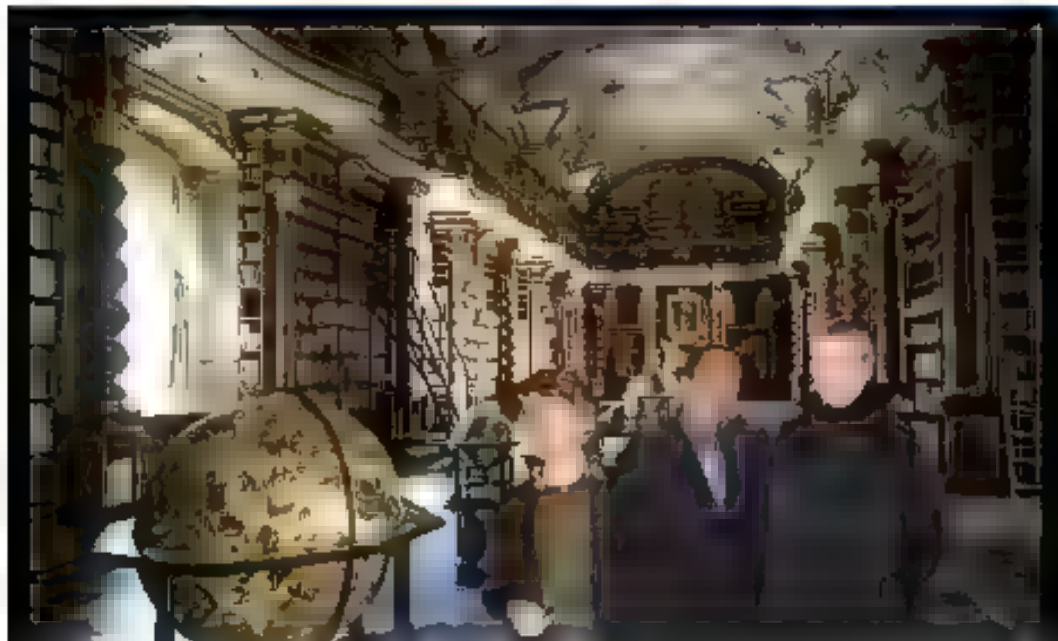
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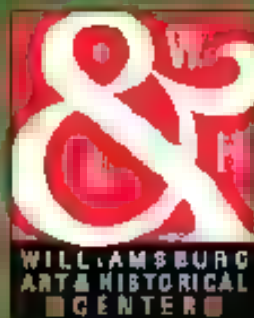
B Bones Banez, Ma'am Yuko Nii, & Terrance Lindall at Williamsburg Art & Historical Center, Brooklyn, New York, USA



his way to New Paradise. <http://wahcenter.wixsite.com/grand-paradise-lost-> & Emanation: Third Eye-[https //www.amazon.com/Emanations-Third-Eye-Carter-Kaplan/dp/1491257083](https://www.amazon.com/Emanations-Third-Eye-Carter-Kaplan/dp/1491257083)

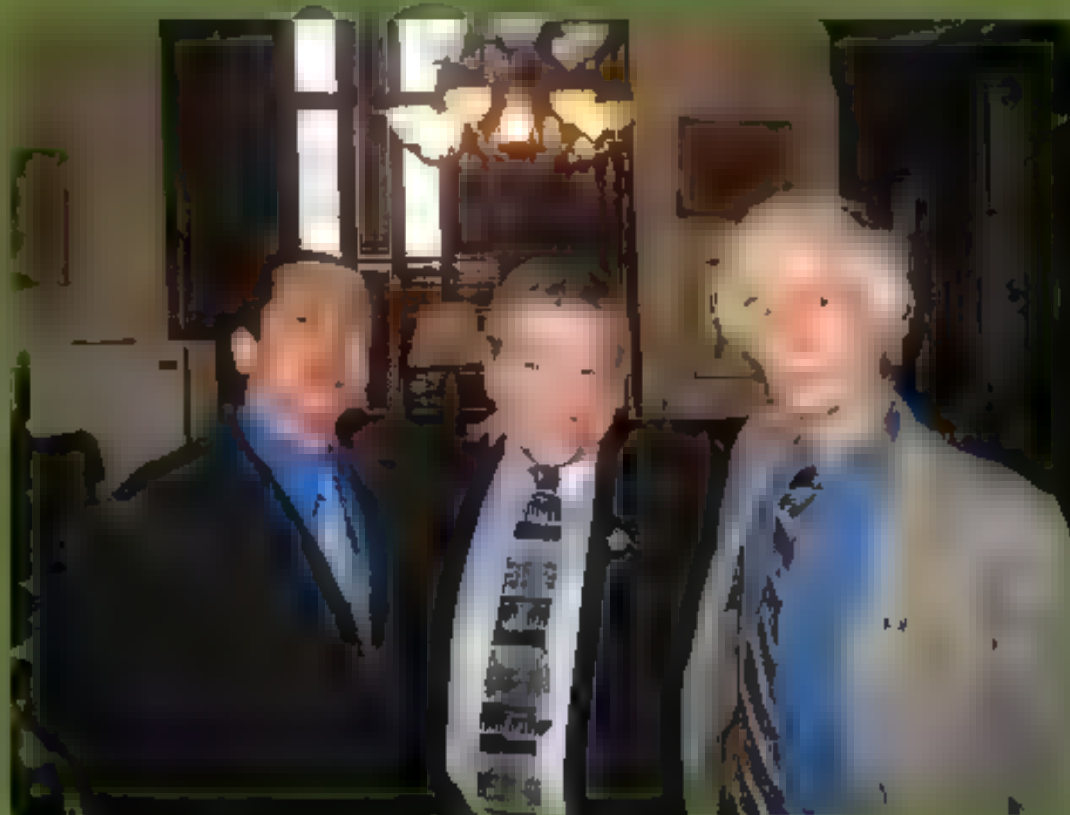


Benedictine Monk and former president of St. Bonaventure University Dr. Robert J. Wickenheiser
https://en.wikipedia.org/wiki/Robert_J._Wickenheiser with Publisher Dr. Carter Kaplan and Surrealmageddon Philosopher and artist Bienvenido Bones Banez in THE UNIVERSAL LIBRARY. Bob Wickenheiser was put in charge of the library by St Peter



Robert J. Wickenbarger & Terrance Lindall The John Milton Project 2009-2015

Below: Braunwaldt, Boies Batez, Robert J. Wickenbarger and Terrance Lindall



John Milton Paradise Lost
Gold Scroll by Terrance...

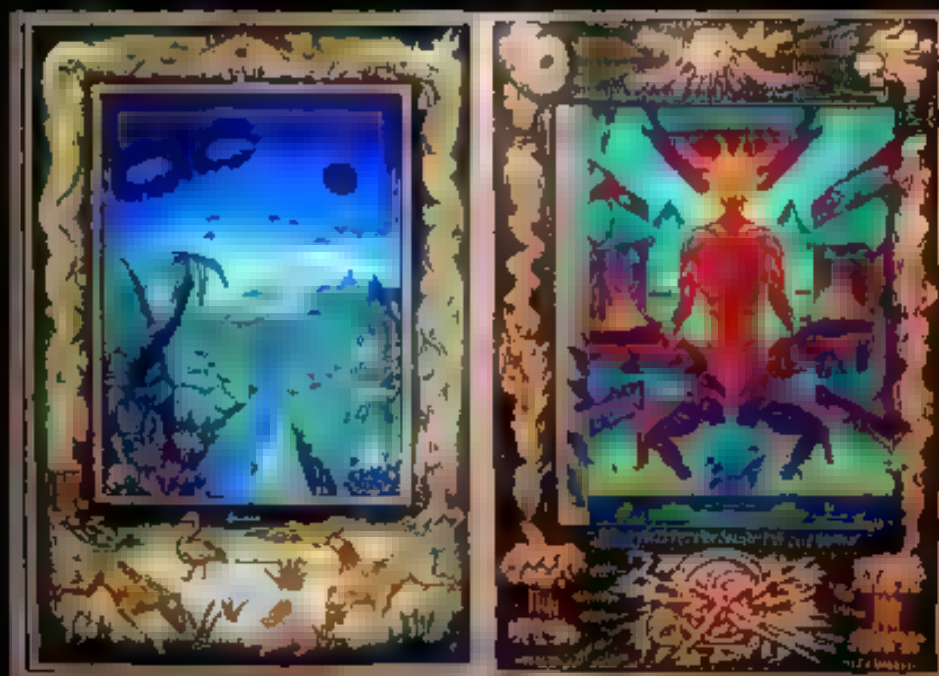
[Visit](#)



One of Bienvenido Nolasco Nolasco's Great Works

Terrance Lindall's
PARADISE LOST

Bienvenido Bones Banez's
Satanic Verses





THE NEW INTERNATIONAL SURREALIS...



vdocuments.site

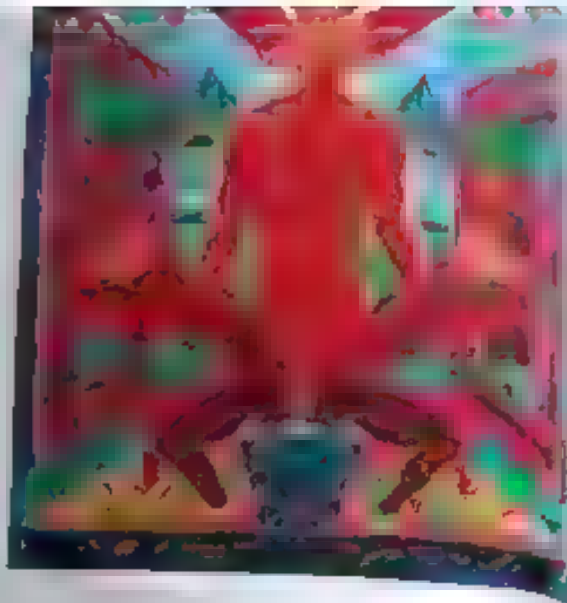
THE NEW INTERNATIONAL SURREALIST MANIFESTO



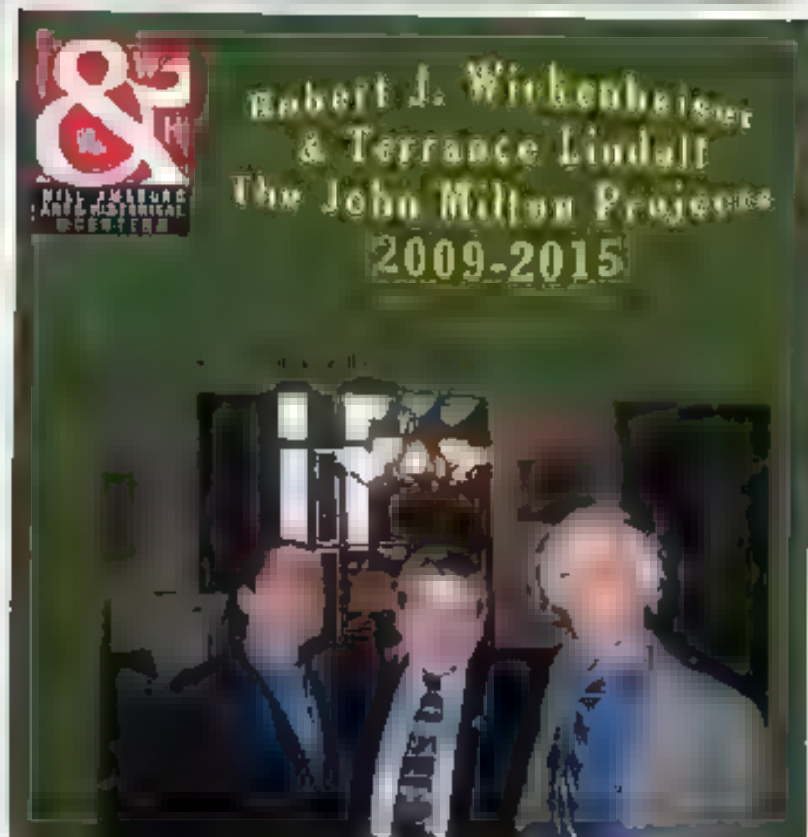
Above:
Satan Inspiring the World
By Master Surrealist Bienvenido Banez

Author: terrance-li...

Category: Documents



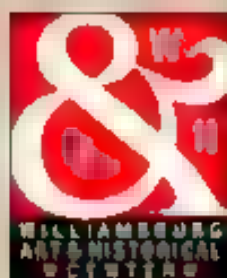
John, Mrs. M. H. H. H. H. H.



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www.miltoninouterspace.com

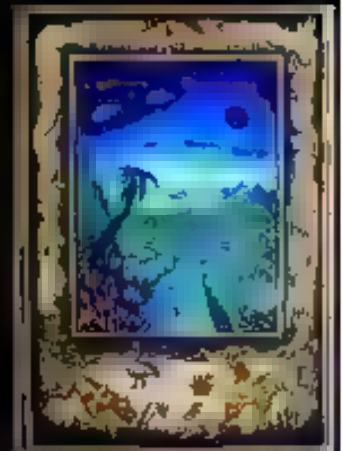
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**COMUS, A GRAND
masquerade ball!**

Lindall Banez

The Satanic Verses Gold Folio



ed and numbered Gold Folio
cover of
Lindall's Paradise Lost
available, plus postcards,
prints and more...

Lindall & Banez
Will be there to sign pre
THE SATANIC VERSES

The first finished page

On view Sat April 12, 2014 1-5 PM



You think GOD? And Made to Rule

Not least engrained

Written in mystery line

Yet, no great thing.

It's all wrong! glorious

By God a hand made

Of angels used in lustful rage

And cold despite

A purpose is delight: Science

In time and still

At its make men

For, and excited man

In his own image

Heavenly fate

And cold placed

In EDEN, the Garden

The Tree of Knowledge

In God and Evil

And the Tree of Life

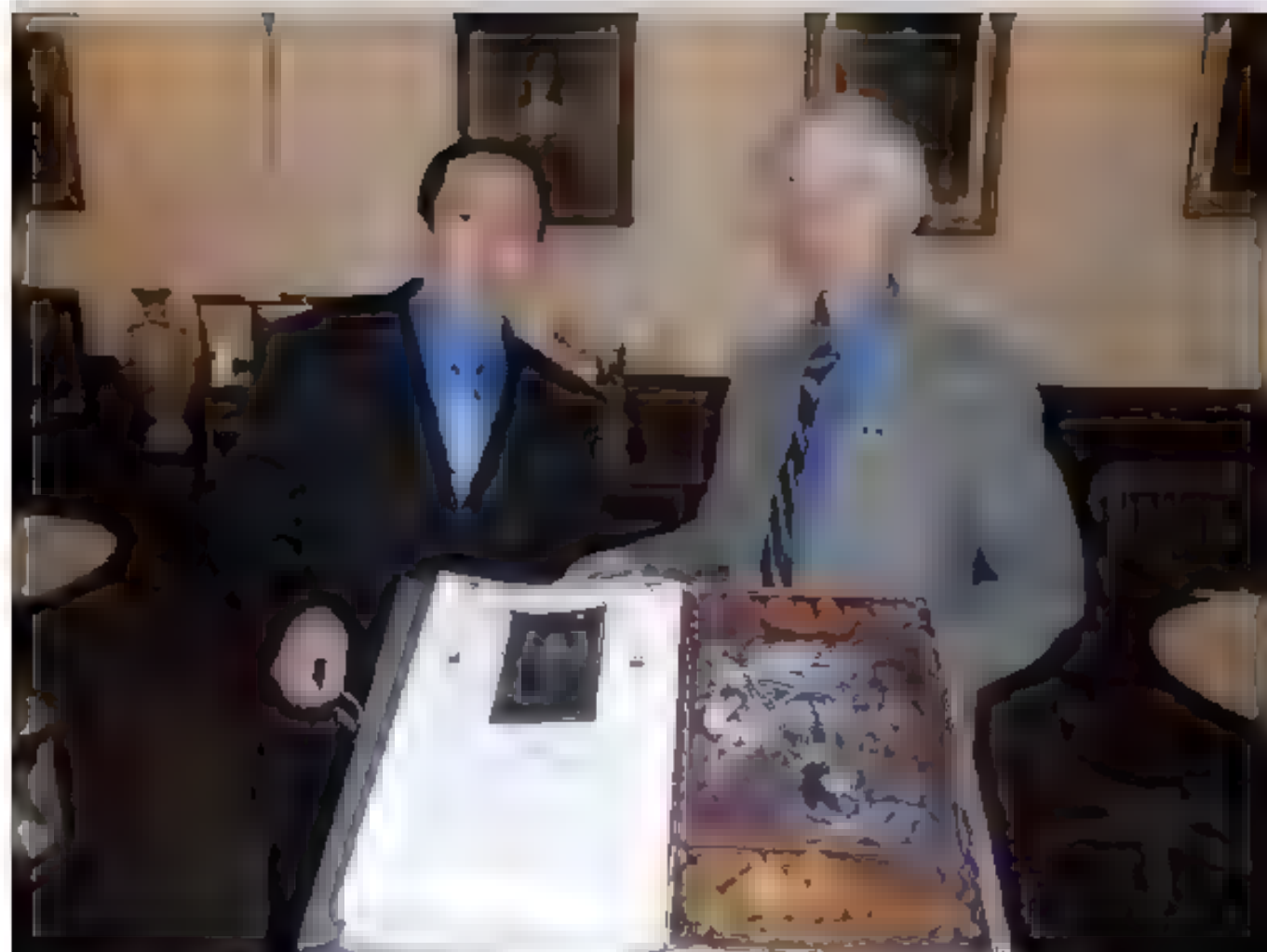
And still

Adam, and Eve of the Tree

That we should die

Man's fate is a

Adam and Eve by Banez in his SATANIC VERSES



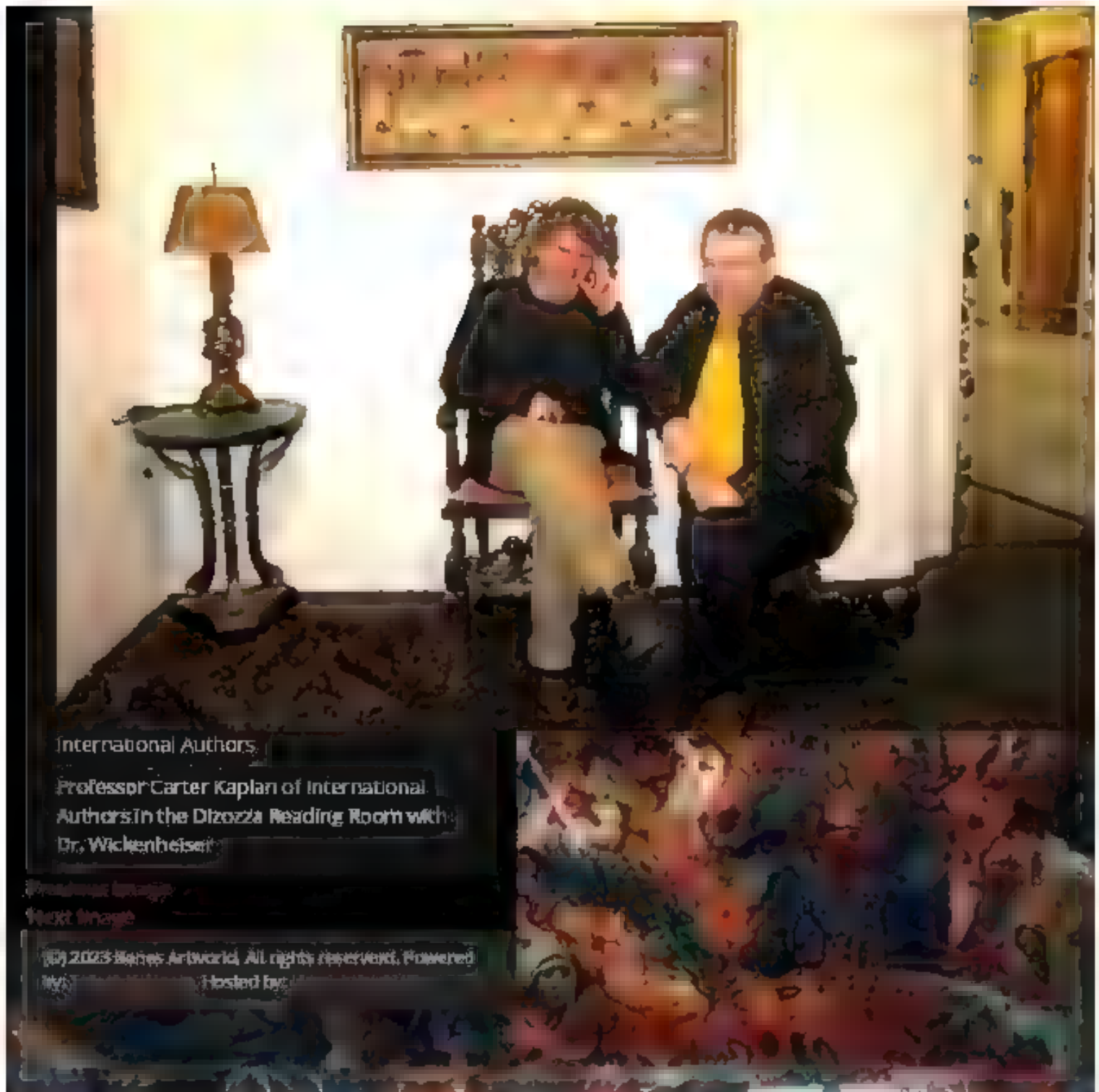
On April 14 & 15, 2012, Dr. Robert J. Wickenheiser will talk about his collecting experiences at the Williamsburg Art & Historical Center in Williamsburg Brooklyn. He will also display some of his collection. The 928 page sumptuously illustrated catalog will be available for purchase...and maybe he will sign it. The Wicknenheiser Milton collection, now at the University of South Carolina, has been called by Professor John Shawcross, the 'hands down" greatest Milton collection ever assemble.

https://commons.wikimedia.org/wiki/Category:Terrance_Lindall



The Three Miltonists:
According to
Dr. Robert J. Wickenheiser

My good fortune to be with two great artists
of our time, Bienvenido Barrios and Terrance
Lindall. Several of Bien's drawings
illustrating *Paradise Lost* and a major
grouping of original drawings by Terrance
Lindall as well as the only other copy of his
magnificent elephant folio illustrating



International Authors

Professor Carter Kaplan of International
Authors in the Dizzozza Reading Room with
Dr. Wickenheiser

Read more images

Next image

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Fore-edge Painting

Dr. Wickenheiser with a specially bound copy of his collection catalog, having a painting under glass of millipede on the cover and with fore-edge paintings of Eve and other scenes (not shown). fore-edge painting is a scene painted on the edges of the pages of a book. There are two basic forms, including paintings on edges that have been fanned and edges that are closed; thus with the first instance a book edge must be fanned to see the painting





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Bones Art World

is a Dabawenyo.

The world's
greatest printed
and embellished
books



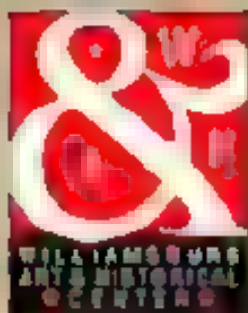
The world's greatest printed and
embellished books.

Bienvenido declares this one of the world's
greatest printed and embellished books,
while Terrence, looking into the future,
foresees the future impact of Milton on the
world and declares that Milton will be seen
as the foremost king of England among his
many other virtues.

Previous image

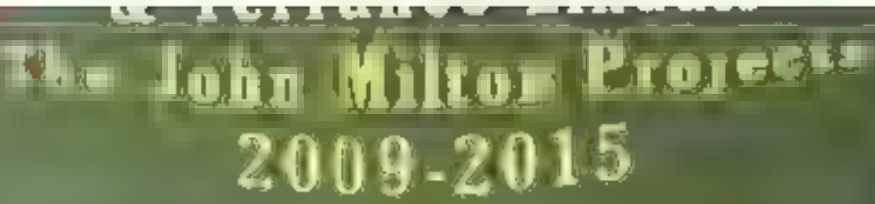
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COMES, A GRAND
masquerade ball!





Envy: Rebecca D. Barnes Benez, Robert J. Winkler; Heiser and Terran: E. J. J. J.

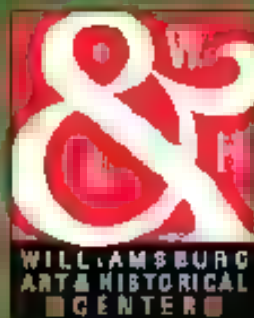

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Г. Г. Б.

← "The Universal Library, Dr.Robert...



Dr. Robert J. Wickenheiser



Robert J. Wickenbarger & Terrance Lindall The John Milton Project 2009-2015

Below: Braunwaldt, Boies Batez, Robert J. Wickenbarger and Terrance Lindall



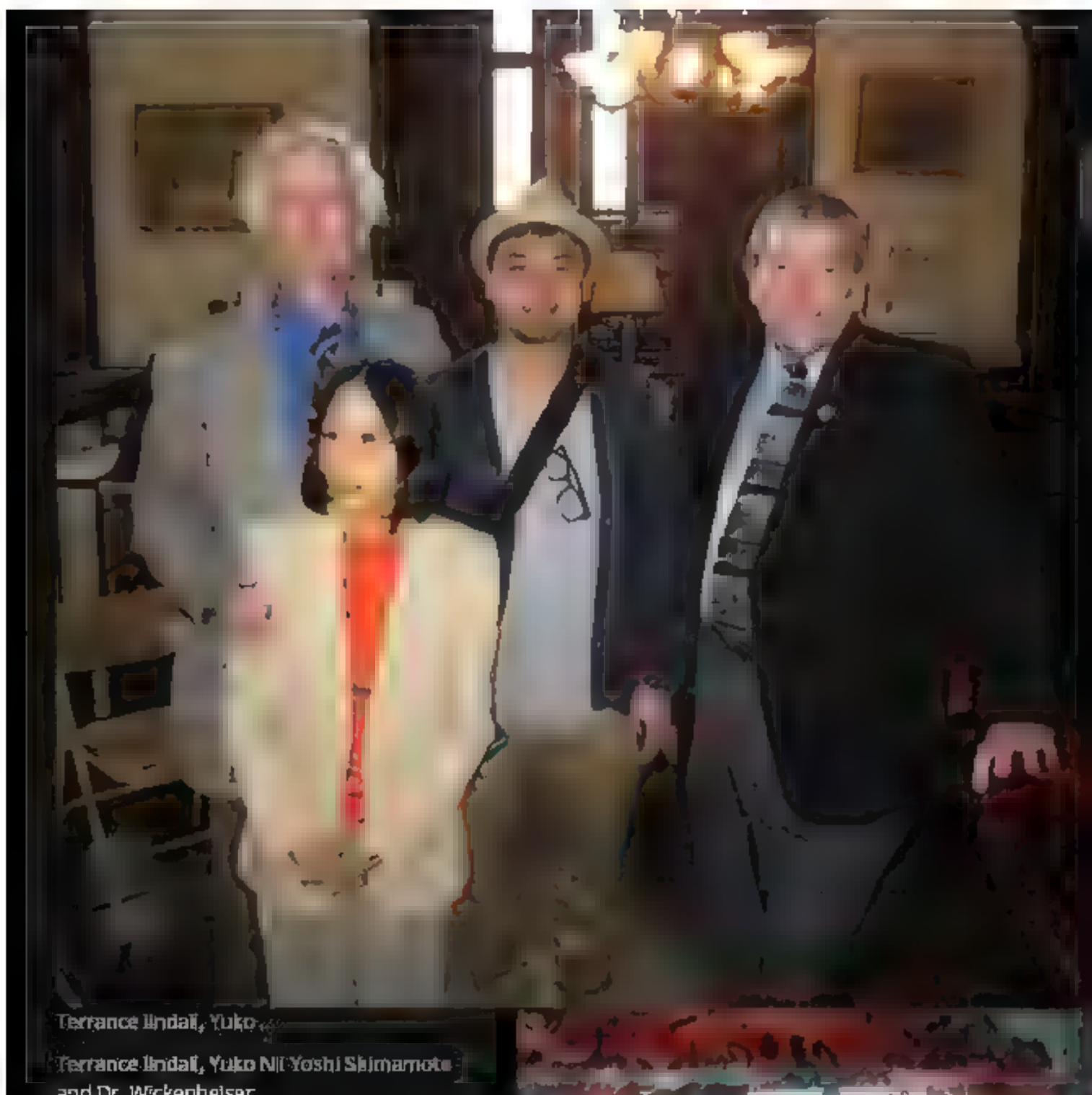
John Milton Paradise Lost
Gold Scroll by Terrance...

[Visit](#)



"Bienvenido Banes Banez, Jr." is a Filipino surrealist painter born in Davao City in the southern island of Mindanao, the Philippines, on June 7, 1962. Having suffered from mild childhood autism and attention deficiency disorder, he became a fine example for parents with special children as he rose to comparative international prominence when he was counted in as one of early 21st century's greatest living surrealists by Terrance Lindall, president and executive director of the Williamsburg Art and Historical Center in New York.

His Milton work is now in the U. of South Carolina Milton Collection and the Milton Cottage Collection.



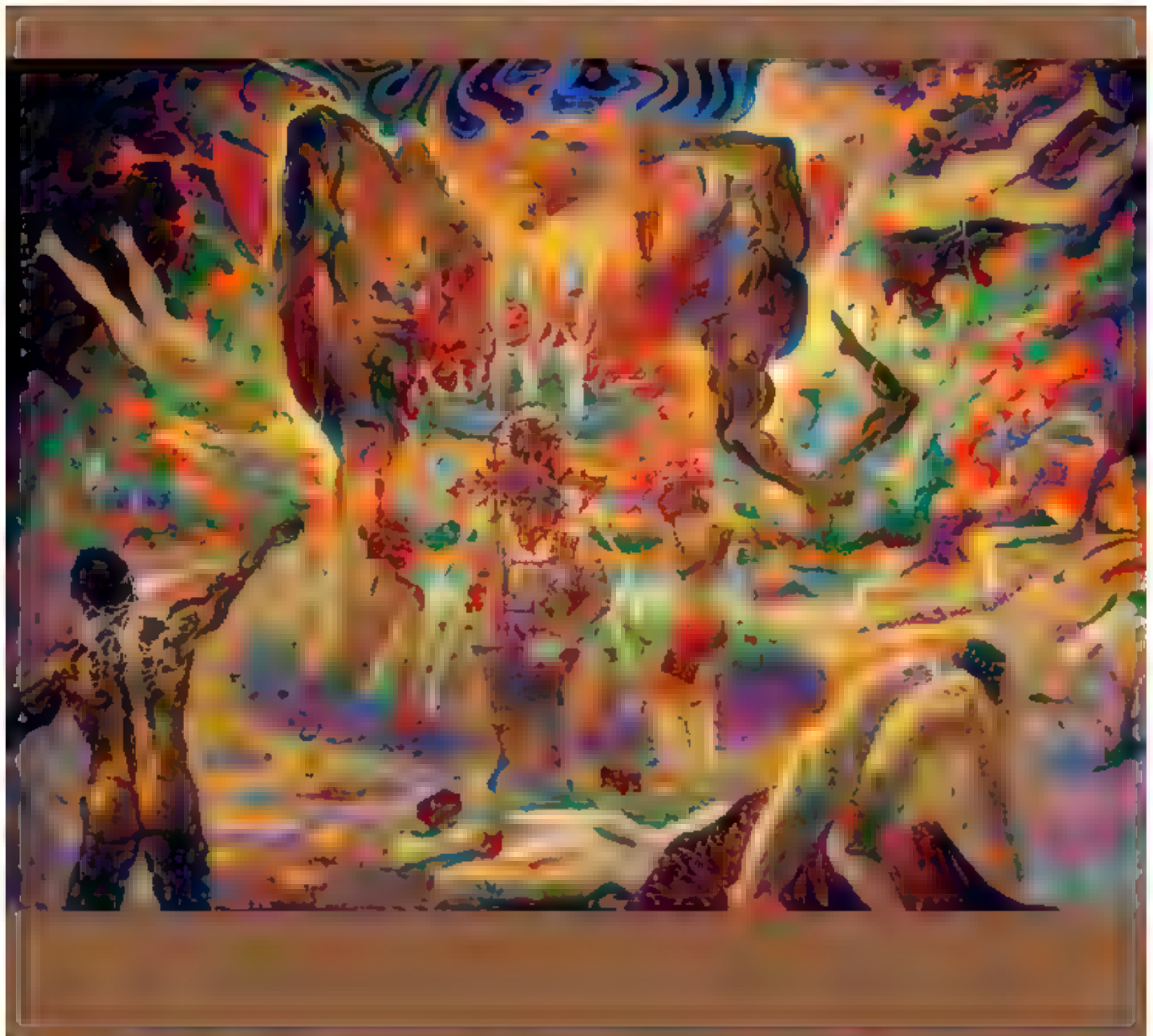
Terrance Lindall, Yuko

Terrance Lindall, Yuko Nii Yoshi Sakamoto
and Dr. Wickenheiser



Also!
First viewing of Bienvenido Bone Banez's great mural just received from the Philippines!







The Three Miltonists:

According to

Dr. Robert J. Wickenheiser

My good fortune to be with two great artists of our time, Bienvenido Barrios and Terrance Lindall. Several of Bien's drawings illustrating *Paradise Lost* and a major grouping of original drawings by Terrance Lindall as well as the only other copy of his magnificent elephant folio illustrating





Dad and four brothers - Mr. M. L. ...
 ... and ... and ... and ...





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**THE WAH CENTER
PRESENTS**



Fall 2024

**COMUS, A GRAND
masquerade ball!**

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*Bienvenido Bones Banez, Jr., Dr. Robert J.
Wickenheiser, & Master Terrance Lindall*

Lindall Barnes
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THE SATANIC VERSES